Art Gallery of Ontario

THE GALLERY

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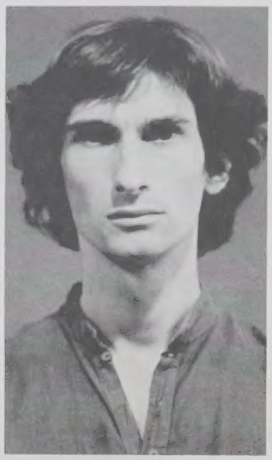

Quebec artist Louis Comtois shows recent work at the Art Gallery of Ontario.

Reason and impulse co-exist in Louis Comtois' paintings

By Earl Damude

The exhibition of recent paintings (1974 to the present) of Louis Comtois, to be presented at the Art Gallery of Ontario from March 8 to April 27, will be the first time an exhibition of this talented Montreal-born artist has been shown at the Gallery.

Following the Toronto showing the Comtois exhibition will be circulated both in Ontario and outside the province by the Gallery's Extension Services.

Louis Comtois was born in Montreal in 1945 and studied at the Ecole des Beaux Arts in that city. He received a degree in 1968. His work is represented in public and private collections including the Canada Council Art Bank, Ottawa; the Montreal Museum of Fine Arts; the Albright-Knox Art Gallery, Buffalo; and the Art Gallery of Ontario. The present exhibition at the Gallery will consist of twelve large-scale paintings of acrylic on canvas.

In his essay in the Louis Comtois exhibition catalogue, René Payant says his comments on Comtois' work cannot really serve as a key or guide. The viewer must experience the works for himself, be guided by the depth of his or her own perception of the colours and the emotions evoked by prolonged looking at them.

The 'inaccessible dimension' or the force of Comtois' colours on each viewer is difficult, if not impossible, to describe, according to M. Payant. It must be experienced by each viewer and its impact varies in intensity depending on the receptivity of the individual. "In some of the paintings the colours are so rare they seem to be taken from somewhere outside the spectrum."

The colours in the Comtois paintings have such a fascination for the viewer who looks at a painting intently that they have the power to turn the viewer away from reality, says M. Payant. They plunge the viewer into a fantasy in much the same way young children are in a fantasy world when stories are read to them.

Comtois' work testifies to a profound historical awareness, according to M. Payant. His sources of inspiration are broad: Greece and the play of the light on the landscape, Italy and the work of Giotto and Piero della Francesca, and Cezanne's colour.

In spite of the apparent array of colour on the Comtois canvases, M. Payant argues that Comtois while maintaining a chromatic organization also "succeeds in retaining the ambiguity of colour, the precise element in it which escapes reason, belonging strictly to the sensitivity of the actual experience." M. Payant concludes that Comtois' painting "displays the co-existence of reason and impulse, of the reality principle and the pleasure principle."

Catalogue available to subscribers and in the Gallery Shop ●

Selection of drawings, watercolours from the Walter Trier Collection goes on exhibition March 22

By Gail Hutchison

Illustrator Walter Trier was known simply as "The Trier" in Germany and England of the 1930s and '40s. His popular caricatures in magazines and especially his illustrations for children's books captured everyday life in a perceptive yet gentle way that endeared him to a wide audience.

On March 22 at the Art Gallery, an exhibition of more than 120 watercolours and drawings by Trier will represent aspects of the artist's career from 1913 to 1950, a year before he died at his home near Collingwood, Ontario.

The selection to be shown is based on a 1976 gift to the Art Gallery through the Trier-Fodor Foundation of over 1,100 works by Walter Trier, including oils, works on paper, egg-shell caricatures and books, as well as his collection of 345 antique German folk-toys. A generous endowment from the Foundation makes possible an on-going Gallery program of acquisitions and exhibitions of humorous, illustrative and satirical art.

Walter Trier was born in 1890 in Prague, where he briefly attended the Academy. He became known at the young age of 19 for illustrations published in the famous Munich satirical magazine, *Simplicissimus*. In the years to come, he developed a vast and varied activity, drawing cartoons for satirical magazines such as *Lustige Blätter*, *Uhu* and *Die Dame*, making stage designs for ballets and musical shows, and illustrating children's books.

He helped create a landmark in children's literature through his illustrations for Erich Kästner's *Emil and the Detectives*. Among the 100 or so other books he illustrated are Kästner's *The Animals' Conference*, Kipling's *Just So Stories*, and Mark Twain's *The Adventures of Tom Sawyer and Huckleberry Finn*.

In 1936, to escape Nazi Germany, Trier and his wife, Helene, moved to London, England, where his name soon conjured images of his *Lilliput* magazine cover designs. Trier's covers appeared continuously for 12 years. They were infinitely varied, yet always showed the same three figures: a lady, a gentleman and a dog. To Trier, the couple embodied something eternally amusing—youth, love—and the little scotch terrier, the English regard for animals.

The Triers moved to Canada in 1947 to join their daughter Gretl and her husband Nicholas Fodor. Soon, "The Trier" was again receiving attention for his witty posters created for Canada Packers advertisements and illustrations published by *New Liberty* and *Saturday Night* magazines. On the event of his death in 1951, his 25-year collaborator, Erich Kästner, wrote a tribute in which he recalled that Trier "... was a quiet, serious man with a child's eyes. Everything he drew or painted—a chest of drawers, an apple, a grandfather clock, a lady's hat—smiled and laughed. ... We all know of the proverbial evil eye. Trier had that rarity, the 'kind eye'."

The exhibition *Humorist Walter Trier: Selections from the Trier-Fodor Foundation Gift* will consist chiefly of watercolours and drawings published in the 1920s and '30s. A special group of antique toys from the artist's collection will also be shown.

Social scenes are caricatured in drawings like *A Fashion Show at Ascot* and *St. Moritz Hockey Star*. Among the wartime cartoons published in the London paper, *Die Zeitung*, one shows Hitler as an actor in *The Latest Song: I don't want to set the world on fire*, and another, Mussolini performing in *The Heir of the Three Empires*.

Trier chronicled famous cabaret and movie personalities of the 1920s as well as the circus performers whom he loved, as can be seen in his drawing of three clown brothers, Alberto, Paolo and François Fratellini. His stage and costume designs for Smetana's *The Bartered Bride* and many children's book illustrations are also included in the exhibition.

The Chief, pen, ink and watercolour on paper.

After closing at the Art Gallery on May 25, *Humorist Walter Trier* will be circulated to other art centres in Ontario by the Gallery's Extension Services. An illustrated catalogue written by Marta H. Hurdalek, Assistant Curator, is available in the Gallery Shop and also through membership subscription ●

Sixty drawings and sketches from Julius S. Held Collection show vitality of masters

A catalogue is almost a necessity for any member of the Art Gallery of Ontario who comes to see the exhibition *Master Drawings from the Collection of Ingrid and Julius S. Held* to be shown in the Margaret Eaton Gallery from March 15 to April 27.

The exhibition consists of a selection of sixty drawings from the extensive collection of Professor Julius Held and his wife which is at Williams College and the Sterling and Francine Clark Art Institute at Williamstown, Massachusetts, where Professor Held teaches.

Professor Held is a distinguished Rubens scholar. He received his doctorate from the University of Freiburg in 1930 and was associated with Barnard College at Columbia University from 1937 until his retirement in 1970. For the last three years at Barnard he was Chairman of the Art History Department. After his retirement Professor Held and his wife Ingrid, a talented conservator of long experience, came to Williams College where as Robert Sterling Clark Professor of Art History he continues to teach in the graduate school of the Clark Institute.

The catalogue, written by Laura Giles and Elizabeth Milroy, graduate students

continued on page 2

New legislation prevents priceless heritage objects from leaving Canada

By E. Damude

The Cultural Property Export and Import Act is obviously something about which the members of the Art Gallery would especially want to know.

One only has to know that the Act is designated to prevent our priceless objects of Canadian heritage from ending up in collections outside the country, and to provide an incentive to Canadians who own such objects to donate to public institutions, to realize how important such legislation is to all Canadians.

Canada was a very late comer to the list of nations who have legislation to prevent the best examples of their cultural heritage from leaving the country. This tardiness has been both bad and good. Bad because so many of our native cultural artifacts were taken out of this country during the nineteenth century, were integrated into European collections, and are therefore lost to us forever. Good because in the drafting of our Cultural Property Act we could study the acts of other nations to avoid the faults of these acts and incorporate the workable parts.

By this process of adapting from other cultural property acts, particularly from the British legislation which set up the Reviewing Committee on The Export of Works of Art in 1939, the Canadian government has drawn up legislation which, since it came into force on September 6, 1977, has become a model to which other nations refer.

Not only does the Canadian legislation attempt to control the export of cultural objects of significant national importance but it also hopes to prevent the import of cultural objects which have been obtained illegally in other countries. In addition to these two facets of the legislation, the Act also provides other incentives to keep all levels of cultural objects in Canada.

One incentive is a 100 per cent income tax deductibility for two years amounting to the fair market value of a cultural object. There is no capital gains tax, if it is donated to a public cultural custodial institution, such as the Art Gallery of Ontario. With large collections the income tax deduction may be spread over a number of years by giving them over a number of years.

Another incentive to keep Canadian cultural objects at home is the provision for government funds to be made available to a public institution to purchase a Canadian treasure which would otherwise be sold outside the country. In effect, the legislation provides that if a Canadian owner of such a cultural object gets a legitimate offer for the object from outside the country and the Cultural Property Review Board turns down his application for an export permit, money will be available from a special government fund to enable a public institution to buy the object at an independently arrived-at fair market price. And again, no capital gains tax is attracted.

In a short article such as this, it is not possible to explain in detail the mechanism of the legislation. Suffice it to say that only cultural objects "so closely associated with the national life that their departure would be a misfortune or objects of outstanding aesthetic importance or outstanding significance in some branch of learning" can be denied an export permit and even then only to facilitate their purchase in Canada. If they are not so purchased during a maximum of six months the permit will be issued.

You may very well ask: what about the foreign art now in our Canadian museums and art galleries, can it be exported to its country of origin freely? The Act says that an export permit must be issued "forthwith" for foreign cultural objects which have been in this country 35 years or less. Any foreign cultural objects older than 35 years cannot be exported without the approval of the Canadian Cultural Property Review Board. Mr. R. Fraser Elliott, President of the Art Gallery of Ontario, is Chairman of the Review Board.

The mechanism set in motion by the Cultural Property Export and Import Act centres around a Control List. This Control List spells out the classes of objects which come under the control of the Act. For example, it specifies that no object less than 50 years old or made by a person still living can come under the control of the Act. The Act also makes it clear that any object included in the Control List would be an illegal import into countries with which Canada has cultural property agreements unless they are exported from Canada under a Cultural Property Export Permit.

Here are the seven broad categories of cultural property included in the Control List:

- objects recovered from the soil or waters of Canada
- objects of ethnographic art or ethnography
- objects pertaining to the military
- objects of decorative art
- objects of fine art
- objects of scientific or technological significance
- books, records, documents, photographic positives and negatives, and sound recordings.

Of far more importance to the members of the Gallery is the question of donations and sales to the Gallery or other custodial institutions. In these cases the Board will approve applications covering objects far beyond those defined in the control list including works by living artists, works by foreign artists either living or dead and, to use a rule of thumb, almost anything approved by the Acquisitions Committee of the custodial institution receiving it. These could be boats, cars, clocks, medals, clothing, and jewellery. The mechanics are simple. They include an application describing the object signed by the donor (vendor) and the custodial institution together with an independent valuation. The institutions are familiar with the process.

If the gift or the sale is approved by the Board, then in the case of a sale there is no capital gains tax. In the case of a gift no capital gain is added to the donor's income and the total amount is deducted from his income up to 100 per cent thereof for a period of two years.

If you want to know more about the Cultural Property Export and Import Act we recommend to you a report written by Duncan Cameron for the Secretary of State in 1977. The soft-covered book is clearly written, easy to read and explains all you will probably want to know about the Cultural Property Export and Import Act. It is available by writing to the Printing and Publishing Branch, Supply and Services Canada, Ottawa, Canada K1A 0S9, Catalogue No. S2-58/1977.

If you would like to discuss the possibility of giving a work of art to the Art Gallery of Ontario through this mechanism, we invite you to phone or write to Miss Marie DunSeith (361-0414, ext. 392), Development Manager, Art Gallery of Ontario ●

February 14, 1980

Preliminary Notice of Members' Annual Meeting, 1980

The Annual Meeting of the Members of the Art Gallery of Ontario will be held at 8 pm on Tuesday, June 24, 1980 in the Activity Centre of the Gallery. This preliminary notice is sent to you in accordance with the by-laws of the Gallery in order that members may, if they wish:

(a) Nominate members for election to the Board of Trustees in addition to those ten who will be nominated by the Nominating Committee;

(b) nominate members for election to the Nominating Committee in addition to those nominated by the Board of Trustees;

(c) give notice of any motion or motions proposed to be voted on by a show of hands at the Annual Meeting.

Any member may stand for election to the Board of Trustees or the Nominating Committee if the member shall have been nominated in writing by at least three members of the Gallery. Each nomination shall be filed with the Secretary of the Gallery on or before March 25, 1980, and shall be accompanied by the candidate's written consent to serve if elected and a resume of the candidate's biographical information in not more thn 100 words.

Voting for election to the Board of Trustees and the Nominating Committee will be by mail ballot, to be mailed to all members with the Notice of Annual Meeting together with brief biographical information with respect to each nominee.

The wording of motions to be voted on by a show of hands at the Annual Meeting must be filed with the Secretary of the Gallery on or before March 25, 1980, signed by at least ten members of the Gallery. Only motions in respect of which notice has been given may be voted on.

In accordance with the by-laws, motions approved at the Annual Meeting will go to the Board of Trustees to be dealt with by them. The decision of the Board will be reported to the signatories of the motion within six months of the date of the Annual Meeting and to the membership at large at the time of the next Annual Meeting.

William J. Withrow
Acting Secretary

Julius S. Held *continued from page 1*

at Williams College and the Clark Institute, is invaluable in viewing an exhibition which includes artists ranging all the way from Peter Paul Rubens to Thomas Eakins. More than half of the drawings have been done in preparation for larger masterpieces. They range in period and country of origin from early sixteenth-century Italy and Germany to nineteenth-century France and America.

The catalogue provides a brief biography of each artist and puts each drawing into the context of his work. The exhibition was organized to illustrate the stylistic evolution of drawing and the range of pictorial effects which can be obtained through such media as pen and ink, chalk, watercolour, gouache and charcoal.

Elizabeth Milroy, one of the authors of the catalogue, is a Canadian who once worked in the Print and Drawing Department of the National Gallery in Ottawa. And it was through her that the Julius Held collection came to be shown here.

Some of the drawings are like a writer's notes, a pictorial memo sketch to record an observation or, as Laura Giles says in her part of the introduction, "to trace a flight of fancy." Some of these preparatory sketches are quickly drawn, crossed out and re-worked. Others are more painstakingly finished but, nevertheless, they serve as visual memoranda.

One may need to turn to the catalogue for an explanation of the techniques used in the drawings. But no viewer will need a guide to appreciate the force or, as Laura Giles says, "the essential vitality, preserved with such fragility in a swift play of line and shading on a sheet of paper."

On Sunday, March 16, the day after the exhibition opens, Dr. Held himself will give a lecture on "Collecting and Art History" in the Lecture Hall. The lecture will start at 4:15 pm and tickets are free with admission to the Gallery ●

Pieter Claez. Soutman, *Portrait of a Man*, black and red chalk and white heightening, with touches of black wash, on laid paper. 31.0 x 24.3 cm.
On loan from Julius S. Held.

THE GALLERY
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Events

Exhibitions

Louis Comtois: Paintings 1974-1979
Gallery of Contemporary Art
Saturday, March 8–Sunday, April 27

An exhibition of 12 large scale paintings by a Canadian artist who has received considerable attention in France and his native province of Quebec, but whose work is as yet little known in the rest of Canada. See feature article in this issue. Catalogue available to subscribers and in the Gallery Shop.

Humorist Walter Trier: Selections from the Trier-Fodor Foundation Gift
Print and Drawing and Trier Galleries
Saturday, March 22–Sunday, May 25

Walter Trier (1890-1951) is perhaps best known as an illustrator of children's books and as a gently humorous observer of everyday life. See feature story in this issue. Catalogue available to subscribers and in the Gallery Shop.

Master Drawings from the Ingrid and Julius S. Held Collection
Margaret Eaton Gallery
Saturday, March 15–Sunday, April 27

Sixty drawings selected from the extensive collection of Prof. Julius Held, the well-known Rubens scholar. Among the master draughtsmen represented are Agostino Carracci, Peter Paul Rubens, Giovanni Domenico Tiepolo and Max Pechstein. See feature story on page 00. Catalogue available in the Gallery Shop.

Ketubah:
The Jewish Marriage Contract
Gallery E
Friday, March 28–Sunday, April 27

Ketubah, Marriage Contract
Pesara, Italy, 1735

The issuing of a ketubah or marriage contract has been practised as part of the Judaic marriage ceremony since the mid-fifth century before the common era. They are beautifully illuminated, and hand-scribed in magnificently stylized scripts, often integrated with decorative patterning and illustrative cartouches.

This selection of illuminated manuscripts is mainly drawn from the Cecil Roth Collection, the Beth Tzedec Museum, Toronto. The exhibition has been organized by the Art Gallery of Ontario Extension Services and will circulate throughout the Province of Ontario. An illustrated catalogue and colour poster are available in the Gallery Shop.

Transformations in Modern Architecture
Sam and Ayala Zacks Galleries
through Sunday, April 27

Renaissance Centre, Detroit
Photo: Korab–Tim Hursley

This exhibition examines the diversification of modern architecture that began in the late fifties and that, from 1960 to the present day, has created a new freedom to explore alternatives in theory and practice. The exhibition was organized by The Museum of Modern Art, New York through the generous support of The Graham Foundation for Advanced Studies in the Fine Arts and PPG Industries Foundation.

La Belle Anglaise:
The Prints of James Tissot (1836-1902)
Margaret Eaton Gallery
through Sunday, March 9

Tissot's impressions of fashionable society and the demimonde were acclaimed in both France and England. Exhibition organized by the National Gallery of Canada; *Journal* available in the Gallery Shop.

Robert Frank/Photographs
Print and Drawing and Trier Galleries
through Sunday, March 16

Over sixty photographs including some little-known European and South American works, photo collages and selections from *The Americans* and *Lines of My Hand*. Organized by the National Film Board/Still Photography Division.

Painters and Poets:
an Educational Exhibition of British Art and Literature, 1860-1950
Gallery E
through Sunday, March 23

Similar themes intrigued both the Pre-Raphaelites and the Victorian poets, the Vorticists and writers such as T.S. Eliot, and the painters and authors of Bloomsbury. Exhibition prepared by Education Services, Art Gallery of Ontario; information booklet available in Gallery E.

The Innovative Image
Art Rental Gallery
through Sunday, April 13

Contemporary works show the developing use of the image in non-traditional ways. Michael Snow, Suzy Lake and Howard Simkins are among the artists represented.

Selections from the Gift of the Trier-Fodor Foundation
Walter Trier Anteroom
through Sunday, March 16

Permanent Collection

Fourteenth through twentieth century paintings from the Gallery's permanent collection and long-term loans, nineteenth and twentieth century sculpture and major paintings from the contemporary collection reappear in the Walker Court, Wood, Fudger, Laidlaw and Leonard Galleries.

Georgia Ridley, John Ridley and J.S. McLean Galleries
Selections from the permanent collection of Canadian Historical Art.

Signy Eaton Gallery
Selections of Canadian contemporary art from the permanent collection.

Henry Moore Sculpture Centre
Plasters, bronzes and graphics from the generous Moore gifts.

Extension Services

During March, Extension Services will be circulating the following exhibitions:

Helen Duffy: Colour Diary
Armour & Ryerson Union Public Library, Burk's Falls, March 18–April 8

Eisenstein: Drawings for the Theatre
New College, University of Toronto
March 10-31

Equipment for Eternity: Egyptian Arts & Crafts of the New Kingdom 1570-1085 B.C.
Thunder Bay National Exhibition Centre, March 10-31

Figures & Portraits of the Thirties & Forties
Laurentian University Museum & Arts Centre, Sudbury, March 12-30

Stephen Hogbin: Sculptor in Wood
Moulinette Hall Art Gallery, Cornwall
March 7-30

Brian Kelley: Intaglio Printing
W.B. Lewis Library, Deep River
March 7-21

Drawings from Punch
Thames Arts Centre, Chatham
March 1-23

Selected Impressions: Recent Acquisitions of Master Prints from the 15th to the 20th Century
Art Gallery of Peterborough, March 1-23

Artists with their Work
Sarnia Public Library and Art Gallery: Dennis Geden
White Water Gallery in North Bay: Barbara Astman, Colin Campbell and Ross McLaren.

Talks and Tours

Gallery Talks are free with admission and are given regularly. Please contact the Information Desk for topics.

Tuesday through Friday, 12:15 pm
Short talks by Gallery docents feature works of art in the permanent collection. Come and stay for lunch.

Wednesday and Thursday, 2:00 pm
Gallery docents give hour-long talks on temporary exhibitions of special interest.

Thursday, 7:30 pm, Saturday and Sunday, 2:00 pm
Talk of the Week–talks on special topics related to the collection or temporary exhibitions, given in the galleries by the staff.

Group tours available; contact the Scheduling Office.

Lectures and Courses

Thursday Morning Lectures

Great Masters at the Gallery
Our popular series of morning lectures is held in the Lecture Hall at 10:00 am on the following Thursdays:

April 10 *Nicolas Poussin and Claude Lorrain*

April 17 *Claude Monet*

April 24 *Emily Carr: Recent Ideas*

May 1 *Picasso: The Early Years*

May 8 *Tom Thomson*

Series tickets: $10.00 for Members, students, seniors; $15.00 for non-Members. Single tickets, if available, will be sold on the day of the lecture at $3.50 each. As this series is regularly sold out, the application form on page 7 should be returned as soon as possible.

The Grange Spring Lecture Series
This object-oriented series is designed for both collectors and those people who are "just interested." Each speaker has agreed to look at a few objects between 7:30 and 8:00 pm before the lecture. Gallery security requires that such objects be checked in and out at the front door of The Grange, and *not* brought through the Art Gallery. Titles of the final four lectures are given below. They are held Wednesdays at 8:00 pm in The Grange Music Room.

March 12
Those Oriental Rugs that Granny Had

March 26
Toys and Games in the 19th Century

April 9
Pottery in Early Ontario

April 23
A New Look at Old Jewellery

Seating is very limited in The Grange. Single tickets, if available, may be purchased on the day of the lecture at $5.00 ($6.00 for non-Members).

Special Lectures

Collecting and Art History
Dr. Julius Held, noted American art historian
Lecture Hall
Sunday, March 16, 4:15 pm

In conjunction with the exhibition *Master Drawings from the Ingrid and Julius S. Held Collection*, Dr. Held, one of the foremost Rubens scholars, will explore the creation of the Held collection of master drawings.

Free with admission to the Gallery.

Transformations in Modern Architecture
Arthur Drexler, Director, Department of Architecture and Design, Museum of Modern Art, New York
Lecture Hall
Wednesday, March 19, 8:00 pm

For more than a quarter-century Arthur Drexler has organized exhibitions that have significantly affected the public understanding of architecture and design. He will discuss major themes in modern architecture.
Free with admission to the Gallery.

Louis Comtois and the Montreal School of Painting
Dr. David Burnett, Chairman, Art History Department, Carleton University
Lecture Hall
Thursday, March 27, 8:00 pm

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Events *continued from page 3*

Dr. David Burnett will discuss the recent works of Louis Comtois and his relationship to the Montreal scene. Free with admission to the Gallery.

In Concert

ARRAY—contemporary music ensemble
Activity Centre
Friday, March 28, 8:30 pm

The ARRAY concert series continues with the première performance of works by Christopher Butterfield and Allan Rea, as well as works by Pauline Oliveros, Trevor Wishart, Roger Hannay and Claude Vivier.

Tickets: $4 non-Members, $3 Members; available at the Information Desk.

The Galliard Ensemble
—a three concert series
Activity Centre
Sunday, March 23, 8:00 pm

Photo: John Hekkermanas

Robert Bick, flute, Joseph Peleg, violin, Douglas McNabney, viola and Paul Pulford, cello—four outstanding musicians form one cohesive musical voice in one of Canada's finest music ensembles.

The Galliard will present three concerts (March 23, April 20, May 11) at the Art Gallery of Ontario. The program for March 23 will feature works by Haydn, Beethoven, Prevost, Kodaly and Reicha.

Subscription: $15.00 non-Members, $10.00 Members, students and senior citizens.

HANDS ON!
Art Gallery of Ontario
For parents and kids, aged 4 and up
Open Daily during Spring Break March 15 to 23 from 1.00 pm to 4.00 pm
Admission Free

Single tickets: $6.00 non-Members, $4.00 Members, students, senior citizens.

Order form on page 7 of this issue.

Sunday Afternoon Concerts
Held in the Walker Court at 3:00 pm.
Free with Gallery admission.

Sunday March 2
Canadian pianist Paul Bempechat will present a program of works by Haydn, Chopin and Schumann.

Sunday March 16
Chamber music for soprano, flute and piano composed by Milton Barnes. The performers are Barbara Ackerman, flute, Naomi Alexandroff, soprano, and Elizabeth Acker, piano.

Saturday Afternoon Concerts
Held in the Walker Court at 3:00 pm.
Free with admission to the Gallery.

Jane Fair
Saturday, March 15

Jane Fair has appeared at George's Spaghetti House and the Red Lion and is a member of Jim Galloway's Wee Big Band. Appearing with Jane are Lorne Lofsky, Joe Bendza and Keiran Overs; together they form a fine rhythm section, as well as being very active as individuals in the Toronto jazz scene.

Gayle Young and the "Songs for Columbine" Ensemble
Saturday, March 29

Music for columbine, an instrument in micro-tuning, designed and built by Gayle Young, includes compositions by Miss Young and a new work by Larry Lake, commissioned through the Ontario Arts Council. Featured performers are Nancy Gibson, violin, Gail Goldberg, alto, Karen Skidmore, soprano, Gayle Young, columbine.

Performance

Perfect Lives (Private Parts)
Performance version of the opera by Robert Ashley
Activity Centre
Saturday, March 8, 6:00 pm

An opera for solo keyboard by Blue Gene Tyranny, synchronized with pre-recorded arrangements for orchestra and chorus. The opera (in progress) is built on a continuous "narration"—a song—spoken and sung by the principal character, describing the events of the story, and accompanied by virtuoso piano improvisation in the jazz-like idiom unique to the style of the composition.

Tickets: $3.50 Members; $4.50 non-Members; available at the Information Desk.

Dance into Performance
New Works:
Marie Chouinard/Elizabeth Chitty
Wednesday, March 12
Thursday, March 13
8:30 pm
Activity Centre

Marie Chouinard
Photo: Pierre Charbonneau

Two of Canada's leading independent choreographers present new works. Elizabeth Chitty's new solo work uses slides, live action and an audio tape which includes a commissioned song "Arbeitsverbot" by Andy Paterson of the "Government."

Montreal dancer Marie Chouinard will present two new works as well as *Dimanche Matin 1955* (1979).

Tickets, $3.00, available at the Information Desk.

Projected Parts Seven Weeks
Video in Continuous Exhibition

New works by artists not yet known, by artists known in Canada, and by internationally known artists, in a program selected by Noel Harding, who creates video, film installations and performance sculptures. The works have been chosen to reflect the diversity of the medium.

The program runs continuously during Gallery hours in the room outside the Irina Moore Gallery.

March 18-23
Lisa Steele: *Gloria*, 1980 (20 min.)
Tomiyo Sasaki: *Bubbling*, 1979 (20 min.)

March 25-30
Jorge Lozano: *Untitled I*, 1979 (14 min.)
Untitled II, 1979 (14 min.)
Ernest Gusella: *Pissing in the Snow; The Exquisite Corpse; Scale Flop; Iris; Washday Miracle; Spatial Treatments; Video Violincee; Eye Cycle #2*,1979 (30 min.)

April 1-6
General Idea: *Test-Tube*, 1979 (28½ min.)
Antonio Muntadas: *Between the Lines*, 1979 (25 min.)

April 8-13
William Wegman: *Selected Works, Reel 7* and *Anthology*, 1978 (27 min.)
Accident, 1979 (9 min.)
Richard Wardell: *Paranoia Sequences*, 1979 (14 min.)
Robert Williams: *Selected Short Works*, 1979

April 15-20
Fitzgerald/Sandborn: *Interpolation*, 1979 (30 min.)
Eric Cameron: *Thin Air-Lawn*, 1980 (17 min.)

April 22-27
Susan Britton: *Standard Format No. 1 (DA DA GO GO)*
Kathryn Kanehiro: *Window: Afternoon I*, 1978 (2 min.), *Window: Afternoon II*, 1978 (3 min.),
Shutters: Morning I and II, 1979

April 29-May 4
Vera Frenkel: *And Now, The Truth*, 1980
Richard Foreman: *City Archives*, 1978 (30 min.)

The Grange

Group Tours of The Grange
Special tours and illustrated talks are tailored to each group's requirements. Evening tours (by appointment on Wednesday and Thursday evenings) by candle and firelight are particularly appealing. Light refreshments may be requested when the appointment is made. We can arrange special participation visits for small groups of school children.

All tours should be arranged at least two weeks in advance. Adult tours, minimum of 10 persons: $1.50 per person. Senior citizens tours: 50¢ per person. Student tours: 75¢ per student; accompanying adults free. We suggest that groups be limited to 30 persons. The maximum number which The Grange can accommodate at one time is 40.

Grange Talks
A short illustrated talk, free with admission, takes place in The Grange on Tuesday, Wednesday*, Thursday and Friday at 2:30 and at 2:30 and 4:00 pm on Saturday and Sunday. The subject is *The Grange: An Introduction to a Gentleman's House.*

*Talks at 2:30 pm on Wednesday and at 7:45 pm on Wednesday and Thursday evenings present various aspects of life in 19th century Toronto.

Exhibitions

Folk Art in Upper Canada
The Grange Music Room
through March 16
"Folk Art in Early Ontario" is a small, simple display—a taste—of paintings and household equipment which are unique expressions of these people living a hundred years ago.

Wild Flowers by Robert Holmes
The Grange Music Room
Wednesday, March 19—Sunday, May 11
Robert Holmes (1861-1930) specialized in the depiction of Canada's wild flowers. This exhibition of Holmes' work has been selected from the Art Gallery's extensive collection of his watercolours.

The Chinese Influence on 19th Century Houses
The Grange Corridor
through July 13
The Victorians had many examples of chinoiserie in their houses. The objects in this exhibition are from the Goldwin Smith Collection of furniture, not shown in The Grange because of its later date. (The Grange is restored to 1835-40.)

Upstairs Downstairs
Mezzanine Corridor
An exhibition illustrating some of the daily activities in The Grange.

The Grange Museum
The stories of *The People of The Grange, Furnishing an Historic House, The Architectural Preservation of The Grange,* and *The Money Used in Upper and Lower Canada in the Early Nineteenth Century.*

Films

The Dirty Thirties
"The Dirty Thirties" continues its exploration of the distinctive cinematic responses to ten of the most critical years in North American experience and twentieth-century history.

Canadian archival material is included in "The Dirty Thirties" through the generous support and collaboration of the National Film Archives, Public Archives of Canada.

Presentation of this series has also been facilitated by the special assistance of Tom Brandon, Fox Movietone News Library, the Goethe Institute, and the National Film Board of Canada.

All screenings take place in the Lecture Hall; seating is limited to 150 persons. *Entrance to all programs is through the McCaul Street doors.*

For the *Sunday* presentations, admission is $2.00 for a single film and $3.00 for the double bill. Sunday tickets are available beginning at noon outside the Lecture Hall.

All *Thursday evening* films are free of charge but require tickets, which are available outside the Lecture Hall one hour prior to the showing. Free tickets are valid until five minutes before the scheduled film. At that time empty seats will be filled.

A comprehensive brochure is available on request. Times and titles of screenings through March appear in *Calendar at a Glance*. Programs are subject to change without notice. Confirmation of schedule or further information can be obtained by phoning 361-0414, ext. 268.

Noon-hour Films
The March noon-hour films, from the collection of the Edward P. Taylor Audio-Visual Centre, provide a selection of works by contemporary Canadian filmmakers. We would like to thank Northern Telecom whose generous donations in the past have allowed us to purchase some of these works. The films are screened at 12:00 noon in the Lecture Hall each Tuesday, Wednesday and Thursday. (Please note that there will be *NO* program Wednesday March 26.)

March 4/5/6
Wavelength by Michael Snow (1966-67, 45 min. sd. col.)

March 11/12/13
One Second in Montreal by Michael Snow (1969, 15 min. si. b&w)

Breakfast by Michael Snow (1976, 15 min. sd. col.)

March 18/19/20
Variations on a Cellophane Wrapper by David Rimmer (1970, 8 min. sd. col.)

Surfacing on the Thames by David Rimmer (1970, 8 min. sd. col.)

Real Italian Pizza by David Rimmer (1971, 12 min. sd. col.)

Watching for the Queen by David Rimmer (1973, 11 min. si. b&w)

Canadian Pacific by David Rimmer (1974, 11 min. si. co.)

March 25/27
Black Forest Trading Post by Andrew Lugg (1975-76, 4 min. sd. col.)

X by Vincent Grenier (1976, 9 min. si. b&w)

The Central Character by Patricia Gruben (1977, 15 min. sd. col.)

How the Hell are You? by Veronika Soul (1972, 12 min. sd. col.)

Weather Building by Ross MacLaren (1976, 10 min. sd. col.)

Art Tours

Springtime in Scandinavia
May 15 – June 1

Scandinavia awaits YOU on this unique Art Gallery of Ontario 18-day tour. Discover the wonders and beauty of Sweden, Denmark and Norway in late May when spring bursts forth and the midnight sun lengthens the days.

We will visit outdoor sculpture museums, museums dedicated to the lives and ways of Viking ancestors, collections of traditional and contemporary art.

Experience the blending of medieval and modern Sweden, join the Danes in good-hearted fun in Tivoli, spend hours amongst the majestic cliffs of the fjords of Norway, attend the Bergen International Festival of music, drama and folklore.

Join us on May 15; the cost is $2990 per person, including all breakfasts, nine lunches and six dinners, plus $100 tax-deductible donation to the Art Gallery of Ontario. For just a little more, you may choose to travel by a coastal steamer from Bergen to the North Cape.

Coupon for further information on page 7.

Visit Tutankhamun in Egypt
From April 18 to July 18, seven 10-day trips will leave Toronto for Cairo. The cost is $1,298* per person plus a $40 tax-deductible donation to the Art Gallery of Ontario.

Included in the itinerary are visits to Cairo; Memphis-Sakkara; Luxor; the City of the Dead, the Valley of the Kings, the tomb of Tutankhamun, the temple of Queen Hatshepsut, the Colossi of Memnon and more.

The cost of the tour includes airfare (Toronto-Cairo return), accommodation in first-class hotels (double-occupancy), breakfast and either lunch or dinner (except in Paris), all transportation, sightseeing and entrance fees, and tour guides.

A brochure, giving further details can be obtained by contacting:

Butterfield & Robinson Travel
330 Bay St., Suite 1604
Toronto, Ontario M5H 2S8
Telephone: (416) 864-1354

*Based on rates of November 1979 and subject to change.

Scottish Houses
September 11-20

Fly from Toronto to Prestwick and the Turnberry Hotel, where David Durant, British historian and author, will join our eight-day adventure. Visit the Isle of Arran and its Brodick Castle and famous Culzean Castle the next two days. In Edinburgh historic fortresses and charming Georgian squares await us. Day tours to beautiful Mellerstain, Dryburgh Abbey and Abbotsford, the romantic baronial house of Sir Walter Scott are planned. Another tour will include visits to Traquair, ten centuries old and unaltered for three, and Bowhill with its truly outstanding art collection. The famous Adam Mansion, Hopetown House, the Border castle Floors and a private tour of the Scottish National Academy will further our appreciation of the wealth of art and architecture in Scotland.

Coupon for further information on page 7.

continued on page 6

Sterling Silver hand-crafted chains

THE JEWELLERY SHOP

One-of-a-kind and Canadian designer jewellery in gold, silver and semi-precious stones

Open regular Gallery hours and Monday from 10:00 am to 5:30 pm
A project of the Volunteer Committee

Art "The Innovative Image"
Exhibition continues through March

Rental You may rent for one, two or three months. If you wish to purchase your selection, the rental fee is deducted from the purchase price.

Members of the Selections Committee will be happy to assist you with your selection for office, club or home.

Service

Open for business Tuesday-Saturday from 11.00am to 4.00pm, (Thursday from 11.00am to 9.00pm)
Open for viewing during all Gallery public hours

A Project of the Volunteer Committee

Sugaring off in Quebec, Eugene G. Pentz, 1973, 30 x 40 cm

THE REPRODUCTION SHOP

Canadian, Eskimo, Indian and Foreign Reproductions, Posters and Leader Frames

10% Members' Discount

Open regular Gallery hours and Monday from 10:00 am to 5:30 pm
A Project of the Volunteer Committee

Calendar at a Glance

March

Saturday 1
2:00 pm Talk of the Week
2:30 and 4:00 pm Grange Talk

Sunday 2
1:00-4:00 pm Hands On
12:30 pm film: *Drylanders* (free)
2:00 pm Talk of the Week
2:30 and 4:00 pm Grange Talk
2:00 pm film: *Who Has Seen the Wind?*
3:00 pm concert: Paul Bempechat, pianist
4:00 pm film: *Why Shoot the Teacher?*

Tuesday 4
12:00 noon film: *Wavelength*
12:15 pm Gallery Talk
2:30 pm Grange Talk

Wednesday 5
12:00 noon film: *Wavelength*
12:15 and 2:00 pm Gallery Talk
2:30 and 7:45 pm Grange Talk
3:30 pm film: *The Innocents*
5:30 pm Art and Apèritif

Thursday 6
12:00 pm film *Wavelength*
12:15 and 2:00 pm Gallery Talk
2:30 and 7:45 pm Grange Talk
4:00 pm film: *The Importance of Being Earnest*
7:00 pm Canadian Depression films; *Bethune*
7:30 pm Talk of the Week
8:30 pm film: *The Best of Times, the Worst of Times; King or Chaos*

Friday 7
12:15 pm Gallery Talk
2:30 Grange Talk

Saturday 8
Louis Comtois opens
2:00 pm Talk of the Week
2:30 and 4:00 pm Grange Talk
6:00 pm concert: *Perfect Lives (Private Parts)*

Sunday 9
La Belle Anglaise closes
1:00-4:00 pm Hands On
2:00 pm Talk of the Week
2:00 pm film: *Gold Diggers of 1933*
2:30 pm and 4:00 pm Grange Talk
4.00 pm film: *Sullivan's Travels*

Tuesday 11
12:00 noon film: *One Second in Montreal; Breakfast*
12:15 pm Gallery Talk
2:30 pm Grange Talk

Wednesday 12
12:00 noon film: *One Second in Montreal; Breakfast*
12:15 and 2:00 pm Gallery Talk
2:30 pm Grange Talk
3:30 pm film: *The Man Who Would be King*
5:30 pm Art and Apèritif
8:00 pm Grange Lecture: Those Oriental Rugs
8:30 pm dance: *New Works*, Elizabeth Chitty, Marie Chouinard

Thursday 13
12:00 noon film: *One Second in Montreal; Breakfast*
12:15 and 2:00 pm Gallery Talk
2:30 and 7:45 pm Grange Talk
4:00 pm film: *The Horse's Mouth*
7:00 pm film: *Before Hindsight*
7:30 pm Talk of the Week
8:30 pm dance: *New Works*, Elizabeth Chitty, Marie Chouinard
8:30 pm film: *Kuhle Wampe*

Friday 14
12:15 pm Gallery Talk
2:30 pm Grange Talk

Saturday 15
Drawings from the Collection of Julius Held opens
2:00 pm Talk of the Week
2:30 and 4:00 pm Grange Talk
3:00 pm concert: Jane Fair

Sunday 16
Robert Frank/Photographs closes
Folk Art in Upper Canada closes
1:00-4:00 pm Hands On
2:00 pm Talk of the Week
2:00 pm film: *Blockade*
2:30 and 4:00 pm Grange Talk
3.00 pm concert: chamber music by Milton Barnes; soprano, flute, piano
4:15 pm lecture: Dr. Julius Held: *Collecting and Art History*

Tuesday 18
Video by Lisa Steele, Tomiyo Sasaki: continuous through the week
12:00 noon film: Five by David Rimmer
12:15 pm Gallery Talk
1:00-4:00 pm *Tailor-Made Theatre*, Gallery E
1:00-4:00 pm Hands On
1:00-4:00 pm Try Your Skill
2:30 pm Grange Talk

Wednesday 19
Wild Flowers by Robert Holmes opens
12:00 noon film: Five by David Rimmer
12:15 and 2:00 pm Gallery Talk
1:00-4:00 pm Hands On
1:00-4:00 pm Try Your Skill
2:30 and 7:45 pm Grange Talk
3:00 pm film: *Lord Jim*
5:30 pm Art and Apèritif
8:00 pm lecture: Arthur Drexler, *Trends in Modern Architecture*

Thursday 20
12:00 noon film: Five by David Rimmer
12:15 and 2:00 pm Gallery Talk
1:00-4:00 pm Hands On
1:00-4:00 pm Try Your Skill
2:30 and 7:45 pm Grange Talk
3:00 pm film: *Far From the Madding Crowd*
7:00 pm film: *Los Canadienses; Heart of Spain*
7:30 pm Talk of the Week
8:30 pm film: *Las Hurdes; The Spanish Earth*

Friday 21
12:15 pm Gallery Talk
1:00-4:00 pm Hands On
1:00-4:00 pm Try Your Skill
2:30 pm Grange Talk

Saturday 22
Humorist Walter Trier opens
1:00-4:00 pm Hands On
1:00-4:00 pm Try Your Skill
2:00 pm Talk of the Week
2:30 and 4:00 pm Grange Talk

Please note: in February's Art Rental Service advertisement, *Holy Cow* by Howard Simkins was inadvertently reversed.

Sunday 23
Painters and Poets closes
1:00-4:00 pm Hands On
1:00-4:00 pm Try Your Skill
2:00 pm film: *It Happened One Night*
2:00 pm Talk of the Week
2:30 and 4:00 pm Grange Talk
4:00 pm film: *Mr. Deeds Goes to Town*
8:00 pm concert: Galliard Ensemble

Tuesday 25
Video by Jorge Lozano, Ernest Gusella: continuous through the week
12:00 noon films by five contemporary Canadians
12:15 pm Gallery Talk
2:30 pm Grange Talk

Wednesday 26
9:30 am Art in the Morning: *Homage to Chagall*
12:15 and 2:00 pm Gallery Talk
2:30 pm Grange Talk
5:30 pm Art and Apèritif
8:00 pm Grange lecture: *Toys and Games*

Thursday 27
12:00 noon: films by five contemporary Canadians
12:15 and 2:00 pm Gallery Talk
2:30 and 7:45 pm Grange Talk
7:30 pm Talk of the Week
8:00 pm lecture: David Burnett: *Louis Comtois*

Friday 28
Ketubah: The Jewish Marriage Contract opens
12:15 and 2:00 pm Gallery Talk
2:30 pm Grange Talk
8:30 pm concert: ARRAY

Saturday 29
2:00 pm Talk of the Week
2:30 and 4:00 pm Grange Talk
3:00 pm concert: Gayle Young

Sunday 30
1:00-4:00 pm Hands On
1:00-4:00 pm Try Your Skill
2:00 pm film: *My Man Godfrey*
2:00 pm Talk of the Week
2:30 and 4:00 pm Grange Talk
4:00 pm film: *Easy Living*

Events *continued from page 5*

Gallery Hopping

Art in April
Wednesday, April 23

Visit the Oakville Centennial gallery, the charming Gairloch Gallery, and the studio of internationally recognized graphic artist, Naoko Matsubara. A buffet lunch will be held at the famous Glen Abbey Golf Club. The bus leaves from the St. Clair and Yonge Street subway entrance on Pleasant Boulevard at 9:15 am sharp.

For further information, call the Volunteer Office.

Tickets ($18.00 each) may be obtained by writing to the Volunteer Office and enclosing a stamped, self-addressed envelope. Please include your telephone number.

The Gallery School

Senior School Spring Term
Studio Art Classes for Adults
March 26–May 29, 1980

Etching
Wednesday *and* Thursdays, 7:00-9:30 pm: Five weeks beginning March 26 (students attend both evenings)

This course introduces the student to both Intaglio and Relief processes.

Fee: $55.00 Members, $60.00 non-Members
(includes costs of inks, some materials and proofing paper)

Instructor: Dieter Grund

Drawing & Watercolour
Thursdays, 7:30-9:30 pm: 10 weeks beginning March 27

Drawing as it relates to watercolour and watercolour techniques from a creative point of view are taught.

Fee: $50.00 Members, $55.00 non-Members.

Instructor: Larry Middlestadt

Drawing
Wednesdays, 7:30-9:30 pm: 10 weeks beginning March 26

Traditional and contemporary approaches to drawing are examined.

Fee: $50.00 Members, $55.00 non-Members
(includes costs of most drawing materials)

Instructor: Dave Buller

Approaches to Painting
Thursdays, 7:30-9:30 pm: 10 weeks beginning March 27

Instruction in traditional and contemporary techniques is given.

Fee: $50.00 Members, $55.00 non-Members

Instructor: Dave Buller

Sculpture
Wednesdays, 7:00-9:30 pm: 10 weeks beginning March 26

Introduction to basic sculptural concepts, materials and processes along with instruction in proper use of tools form the basis of this class.

Fee: $55.00 Members, $60.00 non-Members

Instructor: Tonie Leshyk

Application form on page 7. Additional information is available from the Information Desk or by telephoning the Secretary/Registrar, Carol Johnson, in the Activity Centre at 361-0414, ext. 369.

All courses are subject to cancellation for insufficient registration. Fees are payable on or before registration and are non-returnable after first week of classes.

A 10% discount is offered if student registers for more than one class.

Members' Activities

Art and Apèritif
Join us in the Walker Court on Wednesdays beginning March 5 for a talk or a tour at 5:30 pm, followed by an informal get-together with the tour guide in the licensed Members' Lounge. For information regarding the subject of the tour, please call the Information Desk on the day of the tour.

Art in the Morning
Wednesday, March 26

Harry Rasky's film *Homage to Chagall: The Colours of Love* (1977, colour, 90 minutes) is a joyous blend of dazzling colour, music and Chagall's own gentle and radiant presence. Mr. Rasky will be present to introduce the film and answer questions.

Coffee will be served in the Members' Lounge from 9:30 am and the film will begin about 10:15 am.

Tickets are $3.50 each and may be obtained by mailing the coupon on page 7 together with a stamped self-addressed envelope.

Dinner Tours
Dinner will be served in the Restaurant at 6:00 pm, followed by a tour at 7:30 pm. The evening concludes informally in the Members' Lounge with coffee and discussion.

Wednesday, April 9
The Innovative Image in Contemporary Art

Wednesday, April 16
Transformations in Landscape Painting

Wednesday, April 23
Inside Henry Moore

continued on page 7

Events *continued from page 6*

Tickets are $12.50 each and may be obtained by mailing the coupon on page 7 together with a stamped, self-addressed envelope.

For Young People

Tailor-Made Theatre
On Tuesday, March 18, between 1:00 and 4:00 pm in the exhibition *Painters and Poets,* two actors from Tailor-Made Theatre will read from the works of Lewis Carroll, Rudyard Kipling and other English writers. Located in Gallery E, close to "Hands On," this programme is designed for children from four to 12 years old.

Try Your Skill
The Activity Centre offers a chance throughout Spring Break week (Tuesday through Sunday, March 18-23) and following Sundays for visitors age 6 and up to drop in and do some drawing, painting, printmaking or clay-modelling. Three Gallery School artists will be on hand to help with comments and suggestions. Basic materials will be supplied free of charge. The time is from 1:00 to 4:00 pm.

Painters and Poets Film Program
Free with a student card and Gallery admission. Non-student admission $1.00. Lecture Hall.

Wednesday, March 5
3:30 pm *The Innocents*
Great Britain, 1961, 104 minutes, b&w
With Deborah Kerr, Michael Redgrave, Peter Wyngarde, Megs Jenkins

Thursday, March 6
4:00 pm *The Importance of Being Earnest*
Great Britain, 1952, 95 minutes, col.
With Michael Redgrave, Edith Evans, Joan Greenwood

Wednesday, March 12
3:30 pm *The Man Who Would be King*
USA, 1975, 129 minutes, col.
With Sean Connery, Michael Caine, Christopher Plummer, Saeed Jaffrey

Thursday, March 13
4:00 pm *The Horse's Mouth*
Great Britain, 1958, 96 minutes
With Alex Guinness, Kaye Walsh, Renee Houston, Robert Coote

Wednesday, March 19—Spring Break
3:00 pm *Lord Jim*
USA, 1965, 143 minutes, col.
With Peter O'Toole, James Mason, Jack Hawkins

Thursday, March 20—Spring Break
3:00 pm *Far from the Madding Crowd*
Great Britain, 1967, 175 minutes, col.
With Julie Christie, Peter Finch, Alan Bates, Terence Stamp

General Information

Admission $1.00
Students, Senior Citizens $.50
Members, Ontario Privilege Card holders, accompanied children under 12 free

Gallery and The Grange hours
Tuesday, Friday, Saturday, Sunday:
11:00 am-5:30 pm
Wednesday, Thursday:
11:00 am-9:00 pm
Closed Monday*
*Restaurant, book and reproduction shops open

Gallery Shop
Open Mondays (except public holidays) 10:00 am-5:00 pm and regular Gallery hours

Art Rental Service
Open for viewing during regular Gallery hours. Open for business Tuesday, Wednesday, Friday, Saturday: 11:00 am-4:00 pm; Thursday 11:00 am-9:00 pm;

Restaurant
Open Monday (except public holidays), 12 noon-3:30 pm
Tuesday, Friday, Saturday, Sunday
12 noon-5:30 pm
Wednesday and Thursday
12 noon-9:00 pm
Lunch and afternoon tea daily
Reservations advisable

Cafeteria
Open (except Mondays) 11:00 am-5:30 pm

Telephone
(416) 361-0414
Effective 15 March 1980 the number will be changing to 977-0414.

Location
Dundas Street West between McCaul and Beverley; west of St. Patrick subway station.

Mailing address
317 Dundas Street West
Toronto, Ontario
M5T 1G4

Donor Cards

A project of the Volunteer Committee
Donations may now be made at the Art Gallery of Ontario to commemorate a birthday, anniversary, death, graduation or any other occasion. The person or family to be honoured will receive a special acknowledgement card. Tax receipts will be issued for gifts of $5.00 or more.
Please include the following information with your donation:
(a) The donor, your name and address
(b) The occasion to be honoured
(c) The name and address of the recipient
(d) Donation cheques payable to the Art Gallery of Ontario
Forward mail to:
The Volunteer Office
Art Gallery of Ontario
317 Dundas Street West
Toronto, M5T 1G4

Edward P. Taylor Audio-Visual Centre

The Audio Visual Centre has slides, video-tapes and media kits relevant to art history available for loan to any individual within Canada. The Centre is open Tuesday through Friday until 5:00 pm and until 9:00 pm on Thursday evenings. A catalogue lists the materials available for those outside the Metro area and a Loans Consultant will prepare out-of-town orders.
For use of video facilities, an appointment is advisable (telephone 361-0414, ext. 259). A catalogue is available upon request.

Coupons

Scottish Houses

I am interested in the tour to Scotland. Please send me further information and an application form.

Name_____

Address_____

_____

City_____ Code_____

Tel: home_____ bus_____

Please mark your envelope "Volunteer Office."

Springtime in Scandinavia

I am interested in the tour to Scandinavia. Please send me further information and an application form.

Name_____

Address_____

_____

City_____ Code_____

Tel: home_____ bus_____

Please mark your envelope "Volunteer Office."

Art in the Morning

Homage to Chagall

Name_____

Address_____

City_____ Code_____

Tel: home_____ bus_____

Please send me _____ tickets at $3.50 each. I enclose a stamped, self-addressed envelope and a cheque payable to the Art Gallery of Ontario. Please mark outer envelope Volunteer Office.

Application for Senior School

Please register me for the following courses:

☐ Etching, Dieter Grund
Wednesday & Thursday

☐ Sculpture, Tonie Leshyk,
Wednesday
$55 Members, $60 non-Members

☐ Drawing & Watercolour,
Larry Middlestadt, Thursday

☐ Approaches to Painting
Dave Buller, Thursday

☐ Drawing, Dave Buller,
Wednesday
$50 Members, $55 non-Members

Name_____

Address_____

Telephone_____

Enclosed is my cheque(s) for $_____ payable to the Art Gallery of Ontario.
Gallery Member ☐ Yes ☐ No

Dinner Tours

Please specify date(s) and number of tickets required at $12.50 each.

April 9 ☐ April 16 ☐ April 23 ☐

Please enclose a stamped, self-addressed envelope and cheque payable to the Art Gallery of Ontario and return to the Volunteer Office. There are no refunds from 10 days prior to the event.

Name_____

Address_____

_____

City_____ Code_____

Tel: home_____ bus_____

Thursday Morning Lectures

Please send me

☐ series ticket(s) at $10.00 (Members)
☐ series ticket(s) at $15.00 (non-Members)

I enclose a stamped, self-addressed envlope and cheque payable to the Art Gallery of Ontario for the amount of $_____.

Please mark the outer envelope Scheduling Manager, Education Services.

Name_____

Address_____

_____

City_____ Code_____

Tel: home_____ bus_____

The Galliard Ensemble Concert Series

Please send me _____ tickets at $10.00 (Member), $15.00 (non-Member) for the Galliard concert series. I enclose a stamped, self-addressed envelope and a cheque payable to the Galliard Ensemble for the amount of $_____.

Please send cheque to
The Galliard Ensemble
24 Ryerson Avenue
Toronto, Ontario M5T 2P3

Name_____

Address_____

_____

City_____ Code_____

Tel: home_____ bus_____

National Gallery of Canada celebrates 100th anniversary

This year, the National Gallery of Canada celebrates its 100th birthday and art museums across the country are saluting the achievements of this vital Canadian institution.

The National Gallery was conceived in 1880 when the Royal Canadian Academy had its first exhibition in Ottawa and each member deposited a Diploma picture with the government to form the nucleus of a permanent collection. Ensuing growth was slow and tortuous.

In 1910 the first full-time director, Eric Brown, took charge of a small collection housed in two rooms above the Government Fisheries exhibition. He soon moved the Gallery to "better" quarters and, in 1913, saw it incorporated through an Act of Parliament which placed it under the administration of a Board of Trustees.

Many Canadians deeply regret the inadequate housing which this important institution has had to suffer–even to this present day.

But the truly heroic nature of the National Gallery's 100-year history is measured in the growth of its collection. Through determined and resourceful directors like Brown, who championed a national school of Canadian art, and support from enlightened board chairmen such as Sir Edmund Walker, H.S. Southam and Vincent Massey, as well as from governors-general, donors and government appropriations, the collection has reached significant proportions and stature.

Today, NGC holdings total 20,000 paintings, sculptures, prints and drawings of which 79 per cent is Canadian. Works in the collections range from Simone Martini and Filippino Lippi, through Rembrandt, Rubens, Chardin, Turner, Daumier and van Gogh among the Europeans, to Tom Thomson, the Group of Seven, Emily Carr, David Milne and Paul-Emile Borduas among the Canadians. In recent years, modern and contemporary American art has been added to the collection plus some 8,000 fine-art photographs unequalled in Canada.

Since 1917, the National Gallery has organized exhibitions for circulation across Canada. As another part of its travelling exhibition program, the National Gallery also shows Canadian art regularly abroad in such international centres as Paris, London and New York, and at the Biennale in Venice.

The NGC's collection and its traditional commitment to scholarship in the fine arts is reflected in the exhibitions planned to celebrate this centennial year. There will be *Five Centuries of Master Prints; To Found a National Gallery: Royal Canadian Academy of the Arts, 1880-1913* (which, after opening in Ottawa, will be seen at the Art Gallery of Ontario in May and afterwards in Vancouver, Calgary and Montreal); *Master Drawings from the Collections; The Magical Eye–Definitions of Photography; Pluralities 1980 Pluralités*, works by some 20 contemporary Canadian artists; *The Young van Dyck; Van Dyck's Iconography; Drawings by Alfred Pellan*, and *Reflections in a Quiet Pool: The Prints of David Milne.*

Eric Brown voiced Canadian art leaders' timeless dedication to the visual arts when he wrote in his 1921-22 Annual Report: "Canadian education, like education everywhere, requires a close study of art at all times, because art is closely interwoven with the history of nations and the geography of countries, and the story of its growth is the story of the growth of all that is intellectual and moral."

The Art Gallery of Ontario sends its congratulations to the National Gallery of Canada on its 100th anniversary.

William J. Withrow, Director
Art Gallery of Ontario

Governor-General the Marquis of Lorne opened the first exhibition of the Royal Canadian Academy on March 6, 1880, an event which marked the inauguration of the National Gallery of Canada. The L. Dumont drawing of the occasion was published in the *Canadian Illustrated News*, March 20, 1880.

From 1888 to 1912, the National Gallery of Canada was housed in rooms above the Government Fisheries Exhibit in a building on the corner of Queen and O'Connor Streets in Ottawa.

THE GALLERY
Art Gallery of Ontario
317 Dundas Street West
Toronto Ontario
M5T 1G4

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10854 Toronto

Second Class mailing privileges applied for

The Art Gallery of Ontario is funded by the Province of Ontario, the Government of Canada, and the Municipality of Metropolitan Toronto and is supported by many corporate, foundation and individual donors.